



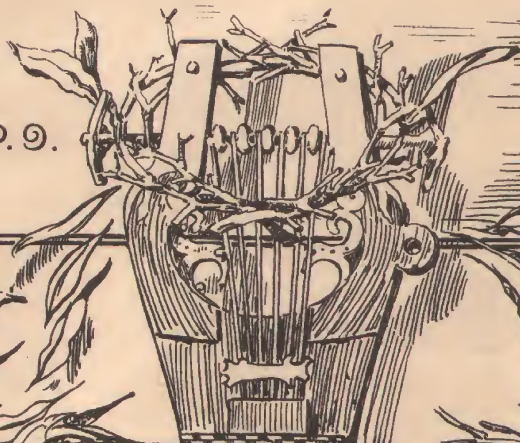
# TAORMINA.

TONDICHTUNG.  
FÜR GROSSES.  
ORCHESTER VON.

## ERNST BOEHE.

Orchesterpartitur Pr. 12 Mark netto  
Orchesterstimmen Pr. .... netto  
(Doublierstimmen: Viol. I. ....)

OP. 9.



6000.

JP 1906

Eigentum des Verlegers für alle Länder  
**LEIPZIG, ROB. FORBERG.**

LITH. ANST. V. C. G. ROEDER, G. M. B. H., LEIPZIG.

*Meiner lieben Frau*  
*zugeweiht.*



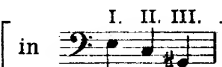
## Orchesterbesetzung.

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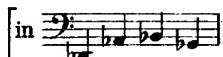
**Saiteninstrumente:** 16 erste, 16 zweite Violinen, 12 Bratschen,  
12 Violoncelle, 8 Contrabässe.

I. u. II. Harfe (jede so stark als möglich besetzt).

**Blasinstrumente:** 4 grosse Flöten, 3 Oboen, englisch Horn, 3 Clarinet-  
ten (abwechselnd in A= und B= Stimmung), Bassclarinette  
(abwechselnd in A= und B= Stimmung), 3 Fagotte, Contra-  
fagott, 4 Hörner, 3 Trompeten, Basstrompete, 3 Po-  
saunen, Basstuba.

**Schlaginstrumente:** 3 Pauken  Glockenspiel, Triangel,  
Tamburin, Becken, grosse Trommel, tiefe Rührtrommel,  
Tamtam.

Ausserhalb des Concertraumes aufgestellt:

4 tiefe Glocken  (siehe Anm. S. 75).

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### Zur gefl. Beachtung.

Bei Aufführungen dieses Werkes darf nur käuflich und rechtmässig erworbenes  
Material an:

Orchesterpartitur,  
Orchesterstimmen nebst Doubletten

benutzt werden, und es ist insbesondere die Abschrift oder sonstige Vervielfältigung  
von Stimmen etc., sowie die leihweise oder anderweite Beschaffung von Material aus  
dem Besitze anderer Konzertunternehmer verboten.

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folgt werden.

*Leipzig.*

*Der Musik-Verlag von Rob. Forberg.*

**Tondichtung für grosses Orchester.**

Andante religioso. (Metr. ♩ = 80). [Die gregorianische Chormelodie in rhythmisch ziemlich freiem Vortrag.]

Leipzig, Rob. Forberg.



I II. gr. Fl.  
 I. Oboe.  
 I.  
 3 Clar. (A).  
 II. III.  
 Bassclar. (A).  
 I. II.  
 3 Fagotte.  
 III.  
 Contrafag.  
 I. II.  
 3 Pos.  
 III.  
 Basstuba.  
 gr. Tr.  
 I. Harfe.  
 II. Harfe.  
 I. Violinen.  
 1.  
 Pult.  
 2.  
 Pult.  
 3. 4. 5.  
 Pult.  
 6. 7. 8.  
 II. Violinen.  
 1.  
 Pult.  
 2.  
 Pult.  
 3. 4. 5.  
 Pult.  
 6. 7. 8.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

poco rit.  
 Poco adagio.  
 (Metr. ♩ = 66).  
 2  
 quasi niente  
 quasi niente  
 morendo  
 morendo  
 morendo  
 morendo  
 geteilt.  
 geteilt.  
 mfespressivo  
 6000

3

poco rit. -

poco marcato

7

I. II. 4 gr. Fl. *pp*

III. IV. *mf* *p*

engl. Horn. *a 2.* *f* *mf* *p*

II. III. Clar. (A.) *mf* *f* *mf* *p*

Bassclar. (A.) *f* *mf* *p*

I. II. 3 Fagotte. *mf* *p* *pp*

III. *mf* *p* *pp*

Contrafag. *mf* *p* *pp*

I. II. 4 Hörner (F.) *mf* *f* *mf* *p* *pp*

III. IV. *mf* *p* *pp*

I. II. Tromp. (C.) *mf* *p* *pp*

I. II. 8 Pos. *1.* *mf* *p* *pp*

III. *p* *mf* *p* *pp*

Basstuba. *mf* *p* *pp*

Pk. *(I.)* *mf* *p* *pp* *(III.)* *pp* *(III.)* *Gis in A.*

I. Harfe. *mf* *mf*

II. Harfe. *mf* *pp*

3

poco rit. -

I. Violinen. 1. Pult. *trem.* *p* *mf* *p* *pp*

2. Pult. *trem.* *p* *mf* *p* *pp*

3. 4. 5. Pult. *trem.* *p* *mf* *p* *pp*

6. 7. 8. Pult. *trem.* *p* *mf* *p* *pp*

II. Violinen. 1. Pult. *trem.* *p* *mf* *p* *pp*

2. Pult. *trem.* *p* *mf* *p* *pp*

3. 4. 5. Pult. *trem.* *p* *mf* *p* *pp*

6. 7. 8. Pult. *trem.* *p* *mf* *p* *pp*

Bratschen. *f* *mf* *p* *pp*

Violoncelle. *breit gestrichen* *f* *mf* *p* *pp*

Contrabässe. *6000* *mf* *p* *pp*

**6000**



**Poco adagio.**

I. Oboe.  
engl. Horn.  
I. 3 Clar.(A).  
II. III.  
Bassclar.(A).  
I. 3 Fagotte.  
II. III.  
Contrafag.  
II. Horn (F).  
I. II. 3 Pos.  
III.  
Basstuba.  
gr.Tr.  
I. Harfe.  
II. Harfe.  
**Poco adagio.**  
I. Violinen.  
Pult. 1.  
Pult. 2.  
Pult. 3.4.5.  
Pult. 6.7.8.  
II. Violinen.  
Pult. 1.  
Pult. 2.  
Pult. 3.4.5.  
Pult. 6.7.8.  
Bratschen.  
Violoncelle.  
Contrabässe.

*p*, *mf*, *f*, *pp*, *ppp*, *quasi niente*, *Dämpfer ab!*, *morendo*, *trem.*, *breit gestrichen*, *zusammen*, *mf espressivo*.

**[6]**

**[13]**

**[18]**

7 poco rit. quasi a tempo 8 poco più mosso.

I. 3 Oboen. *a 2.* *mf* *f* *p* *pp*

II. III. *mf* *f* *p* *pp*

engl. Horn. *f* *p* *pp* *espressivo*

I. 3 Clar. (A.) *mf* *f* *p* *pp*

II. III. *mf* *f* *p* *pp*

Bassclar. (A.) *mf* *f* *p* *pp*

I. 3 Fagotte. *mf* *f* *p* *pp*

II. III. *mf* *f* *p* *pp*

Contrafag. *mf* *f* *p* *pp*

I. 4 Hörner (F.) *mf* *f* *p* *pp*

II. *p* *mf* *p* *pp*

III. *mf* *f* *p* *pp*

IV. *mf* *f* *p* *pp*

I. II. 3 Pos. *p* *mf* *p* *pp*

III. *p* *mf* *p* *pp*

Basstuba. *p* *mf* *p* *pp*

Pk. *mf* *f* *p* *pp* (II.) c in eis. (III.) A in Gis.

I. Harfe. *p* *mf* *p* *pp*

7 poco rit. quasi a tempo 8 poco più mosso.

I. Viol. *p* *mf* *p* *pp* (get.)

II. *p* *mf* *p* *pp* (get.)

Bratschen. *f* *p* *pp* *trem.* *get.*

Violoncelle. *trem.* *mf* *p* *pp* *zusammen*

Contrabässe. *mf* *f* *p* *pp*

I. II. 4 gr. Fl.  
 III. IV.  
 I. 3 Oboen.  
 II. III.  
 engl. Horn.  
 I. 3 Clar. (A).  
 II. III.  
 Bassclar. (A).  
 I. 3 Fagotte.  
 II. III.  
 Contrafag.  
 I. 4 Hörner (F).  
 II.  
 III.  
 IV.  
 I. Viol.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

9  
*p* *espressivo*  
*p poco marcato*  
*p*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*alle ohne Dämpfer.*  
*mf*  
*cresc.*  
*zusammen*  
*mf*  
*cresc.*  
*zusammen*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*  
*mf cresc.*



poco rit. - -

10 Poco adagio. (Metr. ♩ = 66).

I. II.  
 4 gr. Fl.  
 III. IV.  
 I.  
 3 Oboen.  
 II. III.  
 engl. Horn.  
 I.  
 3 Clar. (A).  
 II. III.  
 Bassclar. (A).  
 I.  
 3 Fagotte.  
 II. III.  
 Contrafag.  
 I.  
 4 Hörner (F).  
 II.  
 III.  
 IV.  
 I. II. Tromp. (C).  
 Basstromp. (D).  
 I. II.  
 3 Pos.  
 III.  
 Basstuba.  
 Pk.  
 I. Harfe.  
 II. Harfe.  
 I.  
 Viol.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

poco rit. - -  
 10 Poco adagio. (Metr. ♩ = 66).  
 ff molto espressivo  
 ff molto espressivo  
 geteilt  
 6000

(III.) Gis in H.

13

11 poco stringendo al -

I. 3 Clar. (A.)

II. III.

Bassclar. (A.)

I. 3 Fagotte.

II. III.

Contrafag.

I. 4 Hörner (F).

II.

III.

IV.

I. II. Tromp. (C.)

Basstromp. (D.)

I. II. 3 Pos.

III.

Basstuba.

I. Harfe.

II. Harfe.

I. Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

mf

f

breit gestrichen

zusammen

I. 3 Clar. (A.)  
 II. III. Bassclar. (A.)  
 I. 3 Fagotte.  
 II. III. Contrafag.  
 I. II. Hörner (F.)  
 III. IV. I. II. Tromp. (C.)  
 Basstromp. (D.)  
 I. II. 3 Pos.  
 III. Basstuba.  
 I. Viol.  
 II. Bratschen.  
 Violoncelle.  
 Contrabässe.

12 Tempo I. (Andante religioso Metr. ♩ = 80.)



Score for orchestra and strings, page 15, rehearsal mark 13. The score is written for a full orchestra and includes parts for woodwinds, brass, strings, and percussion.

**Woodwinds:**

- I. II. 4 gr. Fl.
- III. IV.
- I. II. 3 Oboen.
- III.
- engl. Horn.
- I. 3 Clar. (A).
- II. III.
- Bassclar. (A).
- I. 3 Fagotte.
- II. III.
- Contrafag.

**Brass:**

- I. 4 Hörner (F).
- II.
- III.
- IV.
- I. II. Tromp. (C).
- Basstromp. (D).
- I. II. 3 Pos.
- III.
- Basstuba.

**Strings:**

- I. Viol.
- II.
- Bratschen.
- Violoncelle.
- Contrabässe.

**Rehearsal Mark 13:**

The score features a rehearsal mark labeled "13" at the top right and bottom right. The music is in 3/4 time and includes various dynamics such as *f* (forte), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), and *sfz* (sforzando). The woodwinds and brass sections play sustained notes, while the strings play a rhythmic pattern. The percussion section includes a snare drum and a cymbal.

I. II. 4 gr. Fl. III. IV.  
 I. II. 3 Oboen. III.  
 engl. Horn.  
 I. 3 Clar. (A). II. III.  
 Bassclar. (A).  
 I. 3 Fagotte. II. III.  
 Contrafag.  
 I. 4 Hörner (F). II. III. IV.  
 I. II. 3 Tromp. (C). III.  
 Basstromp. (D).  
 I. II. 3 Pos. III.  
 Basstuba.  
 I. Viol. mit Ausnahme der Solovioline Dämpfer auf! II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

a 2.  
 f  
 zusammen

14

6000

poco rit. - - 15 ben tenuto

I. II.  
4 gr. Fl.

III. IV.

I. II.  
3 Oboen.

III.

engl. Horn.

I.  
3 Clar. (A).

II. III.

Bassclar. (A).

I.  
3 Fagotte.

II. III.

Contrafag.

I.  
4 Hörner (F).

II.

III.

IV.

I. II.  
3 Tromp. (C).

III.

Basstromp. (D).

I. II.  
3 Pos.

III.

Basstuba.

Pk.

poco rit. - - 15 ben tenuto

I.  
Viol.

II.

Bratschen.

Violoncelle.

Contrabässe.

trem. geteilt

zusammen

ff trem. geteilt

zusammen

ff trem.

geteilt

(III.) H in A

p *molto* f



**6000**

Engl. Horn. I. 3 Clar. (A). II. III. Bassclar. (A). III. Fagott. Contrafag. I. Harfe. Bratschen. Violoncelle. 1. 2. Pult. Contrabässe. 3. 4. Pult.

18 *espressivo* *pp*

*ppp*

*sehr weich* *pp*

*p* (eine allein)

18 am Steg *ppp* (*>*) *ppp* (*>*) *ppp* *espressivo* *espressivo*

I. gr. Fl. Engl. Horn. 3 Clar. (A). II. III. I. Harfe. Bratschen. Violoncelle. 1. 2. Pult. Contrabässe. 3. 4. Pult.

poco stringendo - *espressivo* - rit. -

*p* *espressivo* *pp* *ppp* *poco molto*

*p*

poco stringendo - rit. -

*ppp* gewöhnliche Spielart. 1. 2. Pult. pizz. *ppp* Violoncelle 4. 5. 6. Pult Dämpfer auf! *pizz.* *ppp*

19 Andante cantabile. (Metr. ♩ = 72).

*ohne Dämpfer.*  
*p molto espressivo*

**I. Violinen.**  
Selo  
1. 2.  
Pult.  
3. 4.  
Pult.  
5. 6.  
Pult.  
7. 8.

*mit Dämpfer.*  
*p*

**II. Violinen.**  
1. 2.  
Pult.  
3. 4.  
Pult.  
die übrigen.

*1. Pult. pp*  
*3. Pult. pp*

**Bratschen.**  
1.  
Pult.  
2. 3.  
Pult.  
4. 5.  
Pult.  
6.

*2. Pult. pp*  
*4. Pult. pp*

**Violoncelle.**  
1.  
Pult.  
2. 3.  
Pult.  
4.  
Pult.  
5.  
Pult.  
6.

*2. u. 3. Pult ohne Dämpfer.*  
*2. Pult. arco*  
*pp*  
*2. Pult.*  
*3. Pult. pp*  
*mit Dämpfer.*  
*p*

**Contrabässe.**  
1. 2.  
Pult.  
3. 4.

20

*espressivo*

I. Clar. (A).

Solo.

I. Violinen.

die übrigen.

1. 2.

Pult.

3. 4.

II. Violinen.

die übrigen.

1.

Pult.

2. 3.

Pult.

4. 5.

Pult.

6.

Bratschen.

1.

Pult.

2. 3.

Pult.

4.

Pult.

5.

Pult.

6.

Violoncelle.

1. 2.

Pult.

3. 4.

Contrabässe.

1. 2.

Pult.

3. 4.

alle mit Dämpfer.

*p molto espressivo**pp**pp**pp**pp**pp* 2. u. 3. Pult.

Dämpfer ab!

Dämpfer ab!

Dämpfer ab!

**6000**



[illegible]

a tempo

Bassclar. (A).

I. Fagott.

I. Harfe.

II. Harfe.

Solo.

I. Violinen.

die übrigen.

II. Violinen.

1. 2.

Pult.

3. 4.

Pult.

die übrigen.

Bratschen.

1.

Pult.

2. 3.

Pult.

4. 5. 6.

Violoncelle.

1.

Pult.

2. 3.

Pult.

4. 5. 6.

Contrabässe.

1. 2.

Pult.

3. 4.

(eine  
allein)(eine  
allein)

23

a tempo

Dämpfer ab!

ohne Dämpfer.

*pp molto espressivo**pp*

I. II. Oboe.

Bassclar. (A.)

I. II.

3 Fagotte.

III.

Contrafag.

I.

2 Hörner (F).

III.

I. Harfe.

II. Harfe.

24

Solo.

I. Violinen.

die übrigen.

II. Violinen. (alle)

1.

Pult.

2. 3.

Pult.

4. 5. 6.

Bratschen.

Violoncelle.

1. 2. 3.

Pult.

4. 5. 6.

Contrabässe. (alle)

**25** poco stringendo - - - - - molto rit. - **26** a tempo

Solo. Solovioline mit den übrigen.

I. Violinen. *mf* *molto espressivo* *pp*

die übrigen. *mf* *sfp* *pp* *ppp*

II. Violinen. *trem.* *mf* *geteilt* *sfp* *pp* *pp* *zusammen*

Bratschen 1. 2. 3. *trem.* *mf* *sfp* *pp* *pp*

Pult. *mf* *trem.* *sfp* *pp* *pp*

4. 5. 6. *mf* *sfp* *pp* *pp*

Violoncelle. 1. 2. 3. *mf* *sfp* *ppp* *p* *espress.*

Pult. *mf* *sfp* *ppp* *p* *espress.*

4. 5. 6. *mf* *sfp* *ppp* *p* *espress.*

Contrabässe. *mf* *sfp* *pp* *geteilt*

I. II.  
3 Fagotte.  
III.

Contrafag.

I. II.  
4 Hörner (F).  
III. IV.

Violinen.  
I.  
II.

Bratschen.  
1. 2. 3.  
Pult.  
4. 5. 6.

Violoncelle.  
1. 2. 3.  
Pult.  
4. 5. 6.

Contrabässe.

*p*  
*espressivo*  
*p*  
*espressivo*  
*p*  
*espressivo*  
*pp*  
*pp*

27

I. II. gr. Fl.

3 Clar. (A).

I. II.  
3 Fagotte.  
III.

Contrafag.

I. II.  
4 Hörner (F).  
III. IV.

Violinen.  
I.  
II.

Bratschen.  
(alle)

Violoncelle.  
1. 2. 3.  
Pult.  
4. 5. 6.

Contrabässe.

*mf*  
*mf*  
*p*  
*p*  
*mf*  
*mf*  
*p*  
*p*  
*p*  
*p*

6000



I. II. 4 gr. Fl. *cresc.*  
 III. IV.  
 I. II. 3 Oboen. *p cresc.*  
 III.  
 Engl. Horn.  
 I. 3 Clar. (A).  
 II. III.  
 Bassclar. (A).  
 I. II. 3 Fagotte. *cresc.*  
 III. *cresc.*  
 Contrafag. *cresc.*  
 I. II. 4 Hörner (F). *cresc.*  
 III. IV. *cresc.*  
 I. Tromp. (C). *mf poco marcato*  
 Basstromp. (D). *ff molto espressivo*  
 I. II. 3 Posaunen.  
 III. *f*  
 Basstuba. *f*  
 I. Violinen. *cresc.*  
 II. *cresc.*  
 Bratschen. *cresc.*  
 Violoncelle. 1. 2. 3. *cresc.*  
 Pult. 4. 5. 6. *cresc.*  
 Contrabässe. *cresc.*

a 2  
 ff  
 a 2.  
 ff molto espressivo  
 f molto espressivo  
 zusammen  
 f

6000

I. II.  
 4 gr. Fl.  
 III. IV.  
 I. II.  
 3 Oboen.  
 III.  
 Engl. Horn.  
 I.  
 3 Clar. (A).  
 II. III.  
 Bassclar. (A).  
 I. II.  
 3 Fagotte.  
 III.  
 Contrafag.  
 I. II.  
 4 Hörner (F).  
 III. IV.  
 I. Tromp. (C).  
 Basstromp. (D).  
 I. II.  
 3 Posaunen.  
 III.  
 Basstuba.  
 I.  
 Violinen.  
 II.  
 Bratschen.  
 Violoncelle.  
 1. 2. 3.  
 Pult.  
 4. 5. 6.  
 Contrabässe.

Musical score for page 29, featuring various orchestral instruments including flutes, oboes, English horn, clarinets, bass clarinet, bassoon, contrabassoon, horns, trumpets, trombones, tuba, violins, violas, cellos, and double basses. The score includes multiple staves with musical notation, including notes, rests, and dynamic markings like 'ff' and 'a 2.'.

**6000**

[illegible]

**6000**



[illegible]

*pppp*

[32] Grandioso. (Metr. ♩ = 58).

I.  
Violinen.

trem. *pp* *morendo*

II.  
Violenen.

trem. *pp* *morendo*

p  
Bratschen.

trem. *pp* *morendo*

p  
Violoncelle.

trem. *pp* *morendo*

Contrabässe.

trem. *pp* *morendo*

3 Clar. (A). I. II. III. *cresc.* *mf* *p* muta in B.

Bassclar. (B). *cresc.* *mf* *p* muta in B.

3 Fagotte. I. II. III. *cresc.* *mf* *p*

Contrafag. *cresc.* *mf* *p*

4 Hörner (F). I. II. III. IV. *cresc.* *mf* *p*

I. Tromp. (C). *cresc.* *mf* *p*

Basstromp. (B). *cresc.* *mf* *p*

3 Posaunen. I. II. III. *cresc.* *mf* *p*

Basstuba. *cresc.* *mf* *p*

Pauken. *pp* (III.) G in As.

I. Violinen. *p*

II. Violinen. (geteilt) *p*

Bratschen. *p*

Violoncelle. *p*

Contrabässe. *p*

[illegible]

35

I. II. gr. Fl.

I. 3 Oboen.

II. III.

Engl. Horn.

I. 3 Clar. (B).

II. III.

Bassclar. (B).

I. II. 3 Fagotte.

III.

Contrafag.

I. II. 4 Hörner (F).

III. IV.

Basstromp. (B).

I. II. 3 Posaunen.

III.

Basstuba.

Pauken.

*mf* (III.) As in E.

36

35

I. Violinen.

II. *ff* zusammen

Bratschen.

Violoncelle.

Contrabässe.

*ff* geteilt

[illegible]



I. II. *f cresc.*  
 4 gr. Fl. *a 2.*  
 III. IV. *cresc.*  
 I. *cresc.*  
 3 Oboen. *a 2.*  
 II. III. *cresc.*  
 Engl. Horn. *cresc.*  
 I. *cresc.*  
 3 Clar. (B.) *a 2.*  
 II. III. *cresc.*  
 Bassclar. (B.) *cresc.*  
 I. II. *cresc.*  
 3 Fagotte. *cresc.*  
 III. *cresc.*  
 Contrafag. *cresc.*  
 I. II. *cresc.*  
 4 Hörner (F.) *cresc.*  
 III. IV. *cresc.*  
 I. II. *cresc.*  
 3 Tromp. (C.) *cresc.*  
 III. *cresc.*  
 Basstromp. (B.) *cresc.*  
 I. II. *cresc.*  
 3 Posaunen. *cresc.*  
 III. *cresc.*  
 Basstuba. *cresc.*  
 Pauken. *f*  
 Triangel. *f*  
 I. Harfe. *ff* *Allegando*  
 II. Harfe. *ff*  
 I. *cresc.*  
 Violinen. *ff*  
 II. *cresc.*  
 Bratschen. *cresc.*  
 Violoncelle. *cresc.*  
 Contrabässe. *cresc.* *ff* *geteilt*

3. Tromp. Dämpfer auf!

39

6000

*ritenuto*

*a2.*

I. II.

4 gr. Fl.

III. IV.

I.

3 Oboen.

II. III.

Engl. Horn.

I.

3 Clar. (B).

*a2.*

II. III.

Bassclar. (B).

I. II.

3 Fagotte.

III.

Contrafag.

I. II.

4 Hörner (F).

III. IV.

I. II.

3 Tromp. (C).

III.

Basstromp. (B).

I. II.

3 Posaunen.

III.

Basstuba.

Pauken.

Triangel.

*p*

*molto*

*ff* (I.) es in c.

*glissando*

*fff*

*glissando*

*fff*

*ritenuto.*

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.

Hörn

Dämpfer auf!

Pos. II. Tuba Dämpfer auf!

6000

5115

Tempo primo. (Andante religioso. Metr.  $\bullet : 80$ ).

pppp

41 poco più mosso.

Engl. Horn. *p espressivo*

I. Clar. (B.) *p*

Bassclar. (B.) *p*

3 Fagotte. I. *p espressivo*

II. *pp*

III. *pp*

Contrafag. *pp*

I. II. Horn. (F.) *p espressivo*

III. Tromp. (C.) Dämpfer ab!

Pauken. (gedämpft) *ppp* *poco*

41 poco più mosso.

I. Violinen. 1. *quasi niente*

Pult. *quasi niente*

2. *quasi niente*

Pult. *quasi niente*

3. 4. 5. *morendo*

Pult. *morendo*

6. 7. 8. *morendo*

II. Violinen. 1. *trem.*

Pult. *quasi niente* *quasi niente* *pp*

2. *trem.*

Pult. *pp*

3. 4. 5. *trem.* *pp*

Pult. *morendo* *pp*

6. 7. 8. *morendo* *pp*

Bratschen. *trem.* *pp* *geteilt* *zusammen*

Violoncelle. *trem.* *p molto espressivo*

Contrabasse. 1. 2. *pp*

Pult. 3. 4. *trem.* *pp*

Engl. Horn. **42** *mf* *p* **43** *mf*

Bassclar.(B.) *mf* *p* *mf*

3 Fagotte. I. *mf* *p* *mf*  
II. *mf* *p* *mf*  
III. *p* *pp* *mf*

Contrafag. *p* *pp* *mf*

4 Hörner(F.) I. II. *mf* *p* *mf*  
III. IV. *p* *pp* *mf*

I. Tromp.(C.) *p* *pp* *p*

Basstromp.(B.) *p* *p*

3 Posaunen. I. II. *mit Dämpfer* *p* *pp* *p*  
III. *p* *pp* *p*

Basstuba. *mit Dämpfer* *p*

Pauken. (III) E in F. (gedämpft) *pp* *poco*

I. Violinen. (alle) **42** **43**  
II. Violinen. (alle) *p* *pp* *mf*

Bratschen. *p* *pp* *mf*

Violoncelle. *mf* *mf*

Contrabässe. 1. 2. *p* *pp* *mf*  
Pult. *p* *pp* *mf*  
3. 4. *p* *pp* *mf*

3. 4. Horn mit Dämpfer

44 poco a poco rit. -

Engl. Horn.

I. II.

3 Clar. (B.)

III.

Bassclar. (B.)

I.

3 Fagotte.

II.

III.

Contrafag.

I. II.

4 Hörner (F.)

III. IV.

I. Tromp. (C.)

Basstromp. (B.)

I. II.

3 Posaunen.

III.

Basstuba.

Pauken.

gr. Tr.

I.

Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe. (alle)

*p*

*pp*

*p* *decresc.*

*pp*

*pp* *decresc.*

*p* *decresc.*

*pp* *decresc.*

*p* *poco marcato*

*pp*

*pp* *decresc.*

1. 2. Horn Dämpfer auf!

*pp*

*pp*

*pp*

*pp* *poco marcato*

*pp*

*pp* *poco marcato*

*pp*

*pp* *decresc.*

*ppp*

44 poco a poco rit. -

*pp*

*pp*

*pp* *decresc.*

*p* *poco marcato*

*p* *decresc.*

*pp*

*pp* *decresc.*

geteilt

*pp* *decresc.*

*pp* *decresc.*

*pp* *decresc.*



Tempo di marcia funebre, ma non troppo lento.

45 (Metr. ♩ = 63).

I. II. Clar. (B). *ppp*  
 Bassclar. (B). *ppp*  
 I. II. 3 Fagotte. *ppp*  
 III. *pp*  
 Contrafag. *ppp*  
 Pauken. *ppp* *pppp* (III) F in G.  
 I. Violinen. *sehr lange*  
 II. *sehr lange*  
 Bratschen. *ppp* *sehr lange*  
 Violoncelle. 1. 2. 3. *pp* *sehr lange* *ppp poco marcato*  
 Pult. 4. 5. 6. *pp* *sehr lange* *ppp*  
 Contrabässe. *geteilt* *ppp* *pppp* *sehr lange* *ppp*

I. II. Clar. (B). *pp* *poco marcato*  
 Bassclar. (B). *pp*  
 I. II. 3 Fagotte. *pp*  
 III. *pp*  
 I. Violinen.  
 II.  
 Bratschen. 1. 2. 3. *pp poco marcato*  
 Pult. 4. 5. 6. *pp*  
 Violoncelle. 1. 2. 3. *pp*  
 Pult. 4. 5. 6. *pp*  
 Contrabässe. *pp zusammen*

46

I. 3 Gboen. *poco marc.*  
 II. III. *mf*

Engl. Horn. *p poco marcato* *mf*

I. 3 Clar. (B). *mf*  
 II. III. *poco marc.* *mf*

Bassclar. (B). *mf*

I. II. 3 Fagotte. *p* *1. Fag. poco marc.* *mf*  
 III. *p* *mf*

Contrafag. *p* *mf*

I. II. 4 Hörner (F). *mit Dämpfer.*  
 III. IV. *p*

46

I. Violinen. *poco marc.*  
 II. *p poco marcato* *mf*

Bratschen. 1. 2. 3. *p* *1. 2. 3. 4. Pult.* *mf*  
 Pult. *mf*  
 4. 5. 6. *p* *5. 6. 7. 8. Pult.* *mf*

Violoncelle. 1. 2. 3. *p* *mf*  
 Pult. *mf*  
 4. 5. 6. *p* *mf*

Contrabässe. *p* *mf*

6000

I. II.  
3 Fagotte. *pp* 3

III. *pp*

I. Harfe. *p* (alle)

I. Violinen. *molto* *pppp*

II. Violinen. (alle) *molto* *pppp*

Bratschen. (alle) *molto* *pppp*

Violoncelle. *molto* *pppp*

Contrabässe. *molto* *pppp*

48

I. Clar. (B). *p*

Bassclar. (B). *p*

I. Fagott. *p*

I. Harfe. (alle) *mf*

II. Harfe. (alle) *mf*

48

I. Violinen. *molto*

II. Violinen. *molto*

Bratschen. *molto* *pppp* *geteilt*

Violoncelle. *molto* *pppp*

Contrabässe. *molto* *pppp* *geteilt*

This page contains measures 48 through 50 of a musical score. The instrumentation includes three Clarinets in B-flat (I, II, III), Bass Clarinet in B-flat, three Fagottes (I, II, III), Contrabassoon, four Horns in F (I, II, III, IV), two Harps (I, II), Violins (I, II), Violas, Violoncello, and Double Basses.

- Measures 48-50:** The score continues with various instrumental parts. The woodwinds (Clarinets, Bass Clarinet, Fagottes, Contrabassoon) play melodic lines, often with slurs and ties. The strings (Violins, Violas, Violoncello, Double Basses) provide harmonic support, with some parts marked *sempre pppp* (always pianissimo). The brass (Horns) enter in measure 49 with a new motif, marked "ohne Dämpfer" (without mutes).
- Measure 49:** This measure features a significant change in dynamics and texture. The woodwinds continue their melodic development. The horns play a sustained chordal figure. The strings maintain their rhythmic pattern. A box labeled "49" is placed above the first staff.
- Measure 50:** The final measure on the page shows further development of the themes. The woodwinds and strings conclude their phrases. A box labeled "49" is also present at the beginning of this measure's system.

50

I. II. 4 gr. Fl. III. IV. I. 3 Oboen. II. III. Engl. Horn. I. 3 Clar. (B). II. III. Bassclar. (B). I. II. 3 Fagotte. III. Contrafag. I. II. 4 Hörner (F). III. IV. I. Tromp. (C). I. Harfe. II. Harfe. I. Violinen. II. Bratschen. Violoncelle. Contrabässe.

Musical score for page 50, featuring various instruments and woodwinds. The score includes dynamic markings such as *p*, *cresc.*, *p subito*, *f*, *mf*, and *molto*. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Fagottes, and Contrabassoon) play a melodic line with increasing dynamics. The strings (Violins, Violas, Cellos, and Double Basses) provide a harmonic foundation, with the Violins and Violas playing a rhythmic pattern. The Harps (I. and II.) provide a steady accompaniment. The Trombones (I. and II.) play a melodic line. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature.

50

Musical score for page 50, featuring various instruments and woodwinds. The score includes dynamic markings such as *p*, *cresc.*, *p subito*, *f*, *mf*, and *molto*. The woodwinds (Flutes, Oboes, Clarinets, Bass Clarinet, Fagottes, and Contrabassoon) play a melodic line with increasing dynamics. The strings (Violins, Violas, Cellos, and Double Basses) provide a harmonic foundation, with the Violins and Violas playing a rhythmic pattern. The Harps (I. and II.) provide a steady accompaniment. The Trombones (I. and II.) play a melodic line. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature.



51

I. II.  
4 gr. Fl.

III. IV.

I.  
3 Oboen.

II. III.

Engl. Horn.

I.  
3 Clar. (B).

II. III.

Bassclar. (B).

I. II.  
3 Fagotte.

III.

Contrafag.

I. II.  
4 Hörner (F).

III. IV.

I. Tromp. (C).

I. Harfe.

II. Harfe.

51

I.  
Violinen.

II.

Bratschen.

Violoncelle.

Contrabässe.

52

geteilt

zusammen

[illegible]

**6000**

**Symphony No. 9, Op. 44**

**Musical Score Excerpt:**

The excerpt shows measures 55-58 of the first movement. The instrumentation includes:

- I. II. 4 gr. Fl.
- III. IV.
- I. 3 Oboen.
- II. III.
- Engl. Horn.
- I. 3 Clar. (B).
- II. III.
- Bassclar. (B).
- I. II. 3 Fagotte.
- III.
- Contrafag.
- I. II. 4 Hörner (F).
- III. IV.
- I. 3 Tromp. (C).
- II. III.
- Basstromp. (B).
- I. II. 3 Posaunen.
- III.
- Basstuba.
- Pauken.
- I. Harfe.
- II. Harfe.
- I. Violinen.
- II.
- Bratschen.
- Violoncelle.
- Contrabässe.

Key features of the score include:

- Measure 55: A box containing the number "55".
- Measure 56: A box containing the number "56".
- Measure 57: A box containing the number "57".
- Measure 58: A box containing the number "58".
- Dynamic markings: *p subito* appears multiple times across the woodwind and string sections.
- Performance instructions: *glissando* is written above the harp staves in measures 57 and 58.
- Tempo marking: *All. mod.to* is present at the bottom right.

poco a poco più mosso

I. II. 4 gr. Fl.  
 III. IV.  
 I. 3 Oboen.  
 II. III.  
 Engl. Horn.  
 I. 3 Clar. (B).  
 II. III.  
 Bassclar. (B).  
 I. II. 3 Fagotte.  
 III.  
 Contrafag.  
 I. II. 4 Hörner (F).  
 III. IV.  
 I. II. 3 Tromp. (C).  
 III.

poco a poco più mosso

56

I. II. 4 Hörner (F).  
 III. IV.  
 I. II. 3 Tromp. (C).  
 III.

poco a poco più mosso

I. Violinen.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

I. II.  
4 gr. Fl.

III. IV.

I.  
3 Oboen.

II. III.

Engl. Horn.

I.  
3 Clar. (B.)

II. III.

Bassclar. (B.)

I. II.  
3 Fagotte.

III.

Contrafag.

I. II.  
4 Hörner (F)

III. IV.

I. II.  
3 Tromp.(C).

III.

Basstromp.(B.)

I.  
3 Posaunen

II. III.

Basstuba.

Pauken.

I. Harfe.

II. Harfe.

I.  
Violinen.

II.

Bratschen.

Violoncelle.

1.2. Pult.  
Contrabasse.

3.4. Pult.

rit. - Grave e poco a poco rit.

57



**56**

I. II.  
4 gr. Fl.

III. IV.

I.  
3 Oboen.

II. III.

Engl. Horn.

I.  
3 Clar. (B).

II. III.

Bassclar. (B).

I. II.  
3 Fagotte.

III.

Contrafag.

I. II.  
4 Hörner (F).

III. IV.

I. II.  
3 Tromp. (C).

III.

Basstromp. (B).

I.  
3 Posaunen.

II. III.

Basstuba.

Fauken.

tiefe  
Rührtrommel.

(schärfer gespannt)

p

glissando

molto

I. Harfe.

II. Harfe.

I.  
Violinen.

II.

Bratschen.

Violoncelle.

1. 2. Pult.  
(Contrabässe.)

3. 4. Pult.

*[Musical score continues with various instruments and dynamics]*

[illegible]

Poco adagio. (Metr. ♩ = 66).

Andante cantabile. (Metr. ♩ = 72).

The musical score for the first system of "Die Lorelei" by Robert Schumann features the following parts and markings:

- I. II. gr. Fl.**: First and second flutes, both in B-flat major (three flats).
- Engl. Horn.**: English horn, also in B-flat major.
- I. 3 Clar. (B.)**: First clarinet in B-flat major.
- II. III.**: Second and third clarinets, also in B-flat major.
- Bassclar. (B.)**: Bass clarinet in B-flat major.
- Glockenpiel.**: Glockenspiel, in B-flat major.
- I. Harfe.**: First harp, in B-flat major, with the instruction "(eine allein)".
- II. Harfe.**: Second harp, in B-flat major, with the instruction "(eine allein)".

Key performance instructions include *pp* (pianissimo) for the woodwinds at the start, *p* (piano) for the Glockenspiel and harps, and *molto espressivo* for the woodwinds later in the system. The score includes various musical notations such as rests, notes, and slurs.

Poco adagio. (Metr. ♩ = 66).

Andante cantabile. (Metr.  $\text{♩} = 72$ ).

**I. Violinen.**

1. Pult.  
2. 3. 4. 5. Pult.  
6. 7. 8. Pult.

**II. Violinen.**

1. 2. 3. 4. 5. Pult.  
6. 7. 8. Pult.

**Bratschen.**

1. 2. 3. Pult.  
4. 5. 6. Pult.

**Violoncelle.**

1. Pult.  
2. Pult.  
3. 4. Pult.  
5. 6. Pult.

**Contrabässe.**  
(alle)

**1. Spieler solo.**

**2. 3. 4. Pult Dämpfer auf!**

**an jedem Pulte nur d. 1. Spieler**

**1. 2. Pult allein**

3 Oboen.  
II. III.

3 Clar. (B).  
II. III.

1. u. 2. Spieler.  
p molto espr.  
Dämpfer ab!

1. Violinen.  
Pult.  
mit Dämpfer  
pp  
Dämpfer ab!

2. Violinen.  
Pult.  
mit Dämpfer  
pp  
Dämpfer ab!

3. Violinen.  
Pult.  
mit Dämpfer  
pp  
Dämpfer ab!

4. Violinen.  
Pult.  
mit Dämpfer  
pp  
Dämpfer ab!

die übrigen.

II. Violinen.  
(alle)

1. 2. 3. Pult.  
Bratschen.  
4. 5. 6. Pult.

1. Spieler solo.  
p espr.

Violoncelle.  
1. Pult.  
2. Pult.  
3. 4. Pult.  
5. 6. Pult.

Contrabässe.

**6000**

62

I. 3 Oboen.  
 II. III. *pp subito*  
 I. 3 Clar. (B).  
 II. III. *pp*  
 Bassclar. (B). *pp*  
 I. II. 3 Fagotte. *pp subito*  
 III. *pp subito*  
 Contrafag. *pp*  
 I. II. 3 Posaunen. *ppp*  
 III. *ppp*  
 Basstuba. *ppp*  
 Pauken. *ppp*  
 I. Harfe. *pp* (eine allein)  
 II. Harfe. *p* (eine allein)  
 62  
 I. Violinen. *molto espr. p subito*  
 II. *ppp*  
 Bratschen. (alle) *ppp subito*  
 Violoncelle. (alle) *p espr.*  
 Contrabässe. *pp subito*



I. II. 3 Oboen. *a 2.*  
 III. *mf*  
 I. 3 Clar. (B). *p*  
 II. III. *mf*  
 Bassclar. (B). *p*  
 I. II. 3 Fagotte. *p*  
 III. *mf*  
 Contrafag. *p*  
 I. II. 4 Hörner (F). *mf*  
 III. IV. *p*  
 Pauken. *ppp* (I.) d in c *ppp*  
 I. Harfe. *p*  
 II. Harfe. *mf*  
 I. Violinen. *mf*  
 II. *pp*  
 Bratschen. *pp*  
 Violoncelle. *mf*  
 Contrabässe. *p*

**6000**

I. II. 4 gr. Fl. III. IV. I. II. Oboe. I. II. Clar. (B). Bassclar. (B). I. II. 3 Fagotte. III. Contrafag. I. II. 4 Hörner (F). III. IV. I. Tromp. (C). I. II. 3 Posaunen. III. Basstuba. Pauken. (III.) A in As Triangel. Tamburin. I. Harfe. II. Harfe. I. Violinen. II. Bratschen. Violoncelle. Contrabässe.

The musical score is written for a full orchestra. The woodwind section includes flutes (4), oboes (2), clarinets in B (2), bass clarinet in B, bassoons (3), and a contrabassoon. The brass section consists of horns in F (4), trumpets in C (1), three trombones, a tuba, and kettledrums (with a third player on A in As). The percussion section also includes a triangle and a tambourine. The keyboard section features two harps. The string section includes violins (I and II), violas, cellos, and double basses. The score is marked with various dynamics: *pp* (pianissimo), *mf* (mezzo-forte), *p* (piano), and *ppp* (pianississimo). There are also slurs and accents throughout the piece.

**65**

I. II. 4 gr. Fl. *sempre pp*

III. IV.

I. II. 3 Oboen. *mf* *cresc.* *f*

III.

Engl. Horn. *mf* *cresc.* *f*

I. II. 3 Clar. (B). *mf* *cresc.* *f*

III.

Bassclar. (B). *mf* *cresc.* *f*

I. II. 3 Fagotte. *mf* *cresc.* *f*

III.

Contrafag. *mf* *cresc.* *f*

I. II. 4 Hörner (F). *mf* *cresc.* *f*

III. IV.

I. Tromp. (C). *p* *cresc.* *f*

**65**

I. Violinen. *f* *cresc.* *f*

II.

Bratschen. *trem.* *mf* *geteilt* *cresc.* *f*

Violoncelle. *trem.* *mf* *cresc.* *f*

Contrabässe. *mf* *cresc.* *f*

66

67

stringendo

3 Clar. (B.)  
I. II. III.

Bassclar. (B.)

3 Fagotto.  
I. II. III.

Contrafag.

4 Hörner (F.)  
I. II. III. IV.

I Tromp. (C.)

3 Posaunen.  
I. II. III.

Basstuba.

Pauken.

I Harfe.

*a 2. espressivo*  
*mf cresc.*  
*f*  
*p subito cresc.*  
*f*  
*espr. p subito cresc.*  
*f*  
*mf espressivo*  
*pp*  
*pp*  
*pp*  
*pp*  
*p*

66

67

stringendo

Violinen.  
I. II.

Bratschen.

Violoncelle.

Contrabässe.

*p subito cresc.*  
*f*  
*p subito cresc.*  
*f*  
*p subito cresc.*  
*f*  
*p subito cresc.*  
*f*  
*p subito cresc.*  
*f*  
*trem.*  
*f*  
*trem.*  
*f*

I. II. 4 gr. Fl. 1. *f cresc.* molto rit. 3  
 III. IV. 3. *f cresc.*  
 I. II. 3 Oboen. a 2. *mf*  
 III. *mf*  
 Engl. Horn. *f cresc.*  
 I. 3 Clar. (B.) *mf*  
 II. III. *cresc.*  
 Bassclar. (B.) *cresc.*  
 I. II. 3 Fagotte. *cresc.*  
 III. *cresc.*  
 Contrafag. *cresc.*  
 I. II. 4 Hörner (F.) a 2. *cresc.*  
 III. IV. 4. *f*  
 I. Tromp. (C.) *ff*  
 Basstromp. (B.) *mf cresc.*  
 Basstuba. *cresc.*  
 Pauken. *cresc.*  
 I. Harfe. *ff glissando*  
 II. Harfe. *ff glissando*  
 I. Violinen. *cresc.* molto rit.  
 II. *cresc.*  
 Bratschen. *cresc.*  
 Violoncelle. *cresc.*  
 Contrabässe. *ff cresc.* 6000



**68** Grandioso. (Metr. ♩ = 58).

I. II. 4 gr. Fl.  
 III. IV.  
 I. II. 3 Oboen.  
 III.  
 Engl. Horn.  
 I. 3 Clar. (B).  
 II. III.  
 Bassclar. (B).  
 I. II. 3 Fagotte.  
 III.  
 Contrafag.  
 I. II. 4 Hörner (F).  
 III. IV.  
 I. 3 Tromp. (C).  
 II. III.  
 Basstromp. (B).  
 I. II. 3 Posaunen.  
 III.  
 Basstuba.  
 Pauken.

68

Grandioso. (Metr. ♩ = 58).

I. Violinen.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

*ff* geteilt



70

I. II. 4 gr. Fl. III. IV.  
 I. 3 Oboen. II. III.  
 Engl. Horn.  
 I. II. 3 Clar. B. III.  
 Bassclar. (B).  
 I. II. 3 Fagotte. III.  
 Contrafag.  
 I. II. 4 Hörner (F). III. IV.  
 Pauken.

Musical score for measures 70-74. The score includes parts for woodwinds (Flutes, Oboes, English Horn, Clarinets, Bass Clarinet, Bassoons, Contrabassoon), strings (Violins, Violas, Cellos, Double Basses), and percussion (Drums). The key signature is B-flat major (two flats). The time signature is 4/4. The score shows a crescendo in many parts, with triplets and accents. The percussion part has a roll in measure 74.

70

I. Violinen.  
 II. Violinen.  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

Musical score for measures 70-74, continuing from the previous page. It shows the string parts: Violins I and II, Violas, Cellos, and Double Basses. The key signature is B-flat major (two flats). The time signature is 4/4. The score shows a crescendo in many parts, with triplets and accents.

71

72 più mosso. (Metr. ♩ = 76).

I. II. 4 gr. Fl.  
 III. IV.  
 I. 3 Oboen.  
 II. III.  
 Engl. Horn.  
 I. II. 3 Clar. (B).  
 III.  
 Bassclar. (B).  
 I. II. 3 Fagotte.  
 III.  
 Contrafag.  
 I. II. 4 Hörner (F).  
 III. IV.  
 I. II. 3 Tromp. (C).  
 III.  
 Basstromp. (B).  
 I. II. 3 Posaunen.  
 III.  
 Basstuba.  
 Pauken.

71

72 più mosso. (Metr. ♩ = 76).

I. Violinen.  
 II. zusammen  
 Bratschen.  
 Violoncelle.  
 Contrabässe.

6000

*f* cresc. *g* - rit. **74** Grandioso. (Metr. ♩ = 58).

I. II. 4 gr. Fl. III. IV. I. II. 3 Oboen. III. Engl. Horn. I. II. 3 Clar. (B). III. Bassclar. (B). I. II. 3 Fagotte. III. Contrafag. I. II. 4 Hörner (F). III. IV. Basstromp. (E). I. II. 3 Posaunen. III. Basstuba. Pauken. I. Violinen. II. Bratschen. Violoncelle. Contrabässe.

Musical score for measures 74-75, marked **74** Grandioso. (Metr. ♩ = 58). The score includes parts for woodwinds, brass, and strings. Key markings include *f*, *cresc.*, *g*, *rit.*, *ff*, *molto marcato*, and *trem.*. The bottom of the page features the number 6000.



6000

I. II. 4 gr. Fl.  
 III. IV.  
 I. II. 3 Oboen.  
 III.  
 Engl. Horn.  
 I. II. 3 Clar. (B).  
 III.  
 Bassclar. (B).  
 I. II. 3 Fagotte.  
 III.  
 Contrafag.  
 I. II. 4 Hörner (F).  
 III. IV.  
 I. 3 Tromp. (C).  
 II. III. a 2.  
 Basstromp. (B).  
 I. II. 3 Posaunen.  
 III.  
 Basstuba.  
 Pauken.  
 Glockenspiel.  
 Becken.  
 4 tiefe Glocken.  
 NB!

beide Hälften  
 wie aus weiter Entfernung  
 (pppp)  
 (alle)  
 I. Harfe.  
 II. Harfe. glissando (alle)

75 quasi a tempo, ma un poco più mosso.

I. Violinen.  
 II.  
 Bratschen.  
 Violoncelle.  
 Contrabässe. geteilt

NB! Die vier Glocken müssen unter allen Umständen ausserhalb des Konzertraumes aufgestellt sein und immer sehr leise, wie aus weiter Ferne erklingen. Das Geläute soll der Natürlichkeit halber nicht streng im Takt erfolgen; vielmehr ist nur die Tonfolge *Des As B Ges* einzuhalten, bei ungefährrer Berücksichtigung der Notenwerte. Jeden Glockenton ausklingen lassen!

76

*p* trem. geteilt

*p* trem.

*p* trem.

*p*

*pp*

*poco a poco rit.* mit Ausnahmē des 1. u. 2. Pultes Dämpfer auf!

*pp* mit Ausnahme des 1. u. 2. Pultes Dämpfer auf!

*pp*

*pp*

*pp*

*pp*

6000

77

I. II. 4 gr. Fl. III. IV. Engl. Horn. Bassclar. (B.) I. II. 3 Fagotte. III. 4 tiefe Glocken. I. Harfe. II. Harfe.

(alle) *p* *ppp* *ppp* (eine allein) *ppp* *ppp* (eine allein)

*sva bassa* *sva bassa*

77 (>) am Steg (ohne Dämpfer) mit Dämpfer mit Dämpfer

I. Violinen. 1. 2. Pult. *ppp* trem. 3. 4. Pult. *ppp* trem. 5. 6. Pult. *ppp* trem. 7. 8. Pult. *ppp* trem.

II. Violinen. 1. 2. Pult. *ppp* trem. 3. 4. Pult. *ppp* trem. 5. 6. Pult. *ppp* trem. 7. 8. Pult. *ppp* trem.

Bratschen. *ppp* mit Ausnahme des 1. u. 2. Pultes Dämpfer auf!

Violoncelle. *ppp* mit Ausnahme des 1. u. 2. Pultes Dämpfer auf!

Contrabässe. *pppp*

poco a poco rit.

6.000

